Program ouvenir



Carl Laemmle

Carl Laemmle, president of Universal Pictures, is the only one of the motion picture pioneers who is still actively in control of the company which he started. He presents "All Quiet on the Western Front" in the twenty-fifth year of his film leadership, as the outstanding achievement of his long and meritorious service to the screen public.

Carl Laemmle, Jr.

At twenty-two, Carl Laemmle, Jr., as the producer of "All Quiet on the Western Front," beings to the screen Erich Maria Remarque's supreme story of youth in war. Every detail of the massive production, which took months in the making, passed under the watchful eye of this young and brilliant creator of great pictures.

Lewis Milestone

As the director of "All Quiet on the Western Front," into whose hands was committed the greatest directorial assignment in film history, Lewis Milestone was given one order: "Tell the story as Remarque wrote it." How triumphantly he succeeded, the picture itself reveals.



Erich Maria Remarque, author of "All Quiet on the Western Front," the sensational novel-the best seller of the past ten years. He is now writing the sequel to "All Quiet," which Universal will also bring to the screen as a super-production.



Foreword

"All Quiet on the Western Front"—the book and the picture—is not the story of one war, but of all wars. Not the story of one army, but of all armies. Not the story of the youth of one nation, but of all nations.

When he wrote his masterpiece, Remarque wrote it in that spirit.

When he entrusted its screen transcription to me, I agreed that his book would be picturized in the same spirit.

We have kept faith with him. There is nothing in the picture that is not in the book.

We believe we have transposed the greatness of the book to the screen. All the resources of our organization have been called into play to achieve this result.

We have kept faith with the public, too. The millions who have read Remarque's book will find it on the screen as he wrote it; will find the amazing and sensational narrative that has received world acclaim—

The immortal story of all war seen through the eyes of all youth. The picture tells the story!

learl faemmel



"Her mouth speaks words I do not understand. Nor do I fully understand her eyes; they seem to say more than we anticipated when we came here."

(From the Book)

CARL LAEMMLE

"All Quiet On The Western Front"

A UNIVERSAL PICTURE
From the novel by Erich Maria Remarque

Produced by CARL LAEMMLE, Jr.

Directed by LEWIS MILESTONE

Dialogue by Maxwell Anderson and George Abbott Adaptation by Maxwell Anderson Screen story by George Abbott Cameraman Arthur Edeson

The Cast

CHARACTERS PLAYERS Louis Wolheim Katczinsky Paul Baumer Lewis Ayres JOHN WRAY RAYMOND GRIFFITH Tjaden GEORGE "SLIM" SUMMERVILLE Muller RUSSELL GLEASON Alhert WILLIAM BAKEWELL SCOTT KOLK Leer Behm WALTER BROWNE ROGERS Kemmerich BEN ALEXANDER Peter OWEN DAVIS, JR. Mrs. Baumer BERYL MERCER Mr. Baumer EDWIN MAXWELL HAROLD GOODWIN Detering Miss Baumer MARION CLAYTON Westhus RICHARD ALEXANDER Lieut. Bertinck PAT COLLINS Suzanne YOLA D'AVRIL Kantorek ARNOLD LUCY Ginger BILL IRVING RENEE DAMONDE French Girls POUPEE ANDRIOT Herr Meyer EDMUND BREESE Hammacher HEINIE CONKLIN Sister Libertine BERTHA MANN Wachter BODIL ROSING JOAN MARSH

Time 1914-1918
Locale GERMANY AND FRANCE
Western Electric Sound System

C. Roy Hunter, Recording Engineer

Produced in its entirety at Universal City, Calif.



WALTER BROWNE ROGERS





The Story of "All Quiet

SEVEN German schoolboys, all under 20, troop off to war in 1914 with the fire and patriotism of youth. They are trained under a brutal drill-master, their former postman. This is their first disillusionment—to find that this martinet is all powerful. The young soldiers—Paul Baumer, Albert, Kemmerich, Muller, Behm, Peter, Leer—are put through long drills, including crawling in the mud. Humiliations increase.

They are taken to a railway station where they see the wounded being received and rushed to hospitals. Military planes drone overhead. . . . This is war . . . a grim-visaged spectre . . . no pomp, no panoply.

Next, they go nearer the front. Back of the lines they meet Katczinsky—known as Kat—a veteran. They learn from him that food is one of war's big problems. He teaches them that the ability to get food is greater than the ability to read books.

They move into the actual firing lines. Under Kat's leadership, they lay barbed wire. It is a terrible experience. All about them, men fall dead and wounded. But they survive . . . yet a little while.

Now they go into battle. A town is stormed and taken. Its village streets are shelled. The Germans enter and take possession.

At this point there is an interlude. . . . War is not all death and terror. Some of the lads meet three French girls on the edge of a canal. An acquaintance is formed and the boys arrange to meet the girls that night. It is moonlight and the three soldiers, with their boots filled with bread and sausage held above their heads, swim across the canal and enter the girls' home. Paul Baumer, most of his illusions gone, still is able to believe





on the Western Front"

himself in love. . . . It is the soldier's respite, his brief moment of escape from the terrors of the battlefield.

They go back to the front lines. Kemmerich, whose soft leather boots were the envy of his comrades, is the first to fall. The others will not believe that death has touched their ranks. Then Behm goes. Himmelstoss, the tyrant, fails at the moment of danger in the sight of the boys, now veterans, but a little later redeems himself by going bravely to his death.

The war wears on into years. Hardened soldiers now, the survivors of the little group who marched so gaily away from their schoolroom, have stormed over miles of shell torn country. In a shellhole, while guns thunder and star shells burst, Paul encounters one of the enemy and wounds him mortally. Frantic, he pleads with the Frenchman not to die—searches his pockets, finds the pictures of his wife and children. It is the first man Paul has killed, and the terror of it drives him to the point of madness.

In the dug out, the boys discuss their experiences and what they would do if the war was over. Paul, slightly wounded, complains bitterly of the futility of their life and how their ideals have been destroyed. But others relieve the tension by humorous remarks.

One by one the "Iron Youth" are killed. Paul finds himself one of a generation lost forever to the world. He goes home on leave. All is changed. He is a stranger in his home town. His mother, now an invalid, and his sister—they have suffered, too.

He returns to the firing lines from which he never returns, although on the day he falls, the army report simply states: "All Quiet on the Western Front."





How and Why Erich I "All Quiet on the

"I WROTE it to free myself from something. That something was my memory of the war, my thoughts and those of my companions. It was only after I had completed it that I thought of trying to sell it."

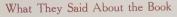
Thus Erich Maria Remarque put, in his own simple way, the reason for the writing of "All Quiet on the Western Front," the best-selling book of the generation.

Remarque was born 32 years ago in Northwestern Germany. With a class of youngsters of eighteen or thereabouts, he and

of youngsters of eighteen or thereabouts, he and his brother enlisted in the infantry, moved by the exhortations of their teacher. Both were wounded, but lived through the war, unlike Paul in the story who is killed just before the armistice on a day so devoid of incident that the army report was confined to the statement: "All Quiet on the Western Front."

When he returned from the war, Remarque became, in succession, a teacher, an organist, a motor-car dealer, a draughtsman, and a newspaper man.

One night he came home from his work on the Berlin illustrated weekly, by which he was employed, and began to write. He was writing



"With this book the American public may manage to learn that war is the same in all armies."

—HEYWOOD BROUN.

"It's wonderful,"

-H. G. WELLS.

"It was worth waiting ten years after the war to get the war written in perspective, truthfully, powerfully, beautifully,"

-WILLIAM ALLEN WHITE.

"Let this book into every home that has suffered no loss in the War, and to every home that had to sacrifice any of its kindred, for these are the words of the dead, the testament of all the fallen, addressed to the living of all nations."

-Walter von Molo,
President of the German Academy of Letters.



Maria Remarque Wrote Western Front"

to free himself from the war. He told his story simply, without heroics-just let the facts speak for themselves. He finished the book in six weeks. It wrote itself, says Remarque. His book went begging for more than a year after he completed it.

"The first publisher to whom I offered it kept it a long time," Remarque explains. Then I offered it to the Vossische Zeitung to run as a serial. They hesitated. Finally,

they decided to take a chance." What happened made history in the publishing world. "All Quiet" has far outstripped in sales the best sellers of the past ten years. It has been translated into fifteen languages. The sales in Germany climbed to the 950,000 mark; in England to more

than 300,000 and, in the United States, where it is still breaking records, the sales ran quickly to 335,000 in a

few months.

Carl Laemmle, President of Universal Pictures, went to Germany and purchased the picture rights from Remarque. Then Mr. Laemmle urged the young author to come to America and himself play "Paul Baumer" in the great picturization which Universal was then planning.

"But I am not an actor," said Remarque. "I would rather do other things. I am going to write another

book.

Universal will make a picture from that book, too. Thus Remarque, who lived the life of "Paul Baumer" at the front, wrote "All Quiet on the Western Front," the sensational novel.



What They Said About the Book

"It is certainly a remarkable book." -FRANK B. KELLOGG,

Former Secretary of State.

"A gorgeous and epical paean to the indomitable spirit of youth. Unquestionably the best story of the World War so far published."

-H. L. MENCKEN.

"It possesses characteristics of genius beyond any nationalism."

-LONDON TIMES.

"The quiet honesty of its tone, its complete human candor . . . make it supreme."

-CHRISTOPHER MORLEY.





Filming the Great Book

A GREAT military camp was built by Universal on the historic 930-acre Irvine Ranch in Southern California for the filming of the battle scenes in "All Quiet on the Western Front."

Twenty acres were made into a perfect replica of a part of the Western Front. The sholes pock-marking No-Man's Land were real, made by blasts of dynamite and filled with muddy rain water.

A complete system of trenches was constructed under the supervision of army officers who had gone through the Great War.

There were 2,000 soldiers, all of them ex-service men—Americans, Germans, Russians, French, Italians, English. They lived under strict military regulations. In the picture, all wore the one uniform—the green gray of Germany.

More than 20,000 pounds of black powder and six tons of dynamite were used to give the effect of shell fire and mine explosions. Six thousand bombs were planted and exploded.

Twelve flame-throwers were used. Twenty German howitzers, captured by the A.E.F. and now trophies at American Legion posts, were fired in the bombardment scenes.



A canal, half a mile long, was dug for one of the dramatic scenes in the picture.

A French village covering ten acres was especially constructed and then blown to pieces in the bombardment.

At Universal City one of the largest exterior sets ever built represented the German training barracks.

(Above)

In the yard of the great German training barracks as shown in "All Quiet on the Western Front,"

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A giant crane, weighing 280 tons, carrying cameras and sound equipment, was used to give absolute realism in sight and sound to the making of the great scenes.

As Remarque Wrote It

Direction of the battle scenes for "All Quiet on the Western Front," involving two thousand men scattered over half a mile of location, was one of the biggest problems that confronted Director Milestone. With the aid of six assistant directors, the big scenes were rehearsed by the help of telephones, sirens, whistles and pistol shots.

In making these scenes several former army sergeants were employed. These men had charge of squads and companies of soldiers. Many of the scenes were rehearsed more than a dozen times before they were "shor." Actual army regulations were in force in making these scenes and when actually photographed by cameras concealed from all angles, they were carried out with remarkable precision. There was little megaphone work. The "shots" were carefully timed by stop watches in the hands of men of long experience.

Men employed as soldiers in the picture found their own diversions. They gathered in groups and related past war experiences. There existed at all times a splendid spirit of friendship among the nationals of many nations.

The making of the picture was a tonic in human fellowship. Barriers of language and race were swept away in filming this vast panorama of war as reflected in the vivid pages of Remarque's "All Quiet on the Western Front."





Ready for the march to the front. Showing a part of the 2,000 ex-service men of many nations who donned German uniforms for the making of "All Quiet on the Western Front." In the background, one of the many villages constructed for the picture.

Exact reproductions of German hospital trains, operated on actual rails, were built at the Universal Studios from scale drawings prepared by technicians.



"A LL QUIET ON THE WESTERN FRONT"—the book and the picture—is a story of youth... the great story of youth.

Youth in the picture . . . and youth in the making of the picture.

Remarque believed his "generation was lost" . . . "The generation of men who, even though they may have escaped its shells, were destroyed by the war" . . . Then he added: "The generation that has grown up after us will be strange to us and push us aside."

But the generation that grew up after Remarque and his schoolboy soldiers in "Al' Quiet" did not push them aside.

Instead, they seem to have understood most of all. It was the generation that grew up after him that made the picture.



iumphant!

Carl Laemmle, Jr., who produced the picture, is 22 years old. Lewis Ayres, who has the role of "Paul Baumer," Remarque's autobiographical character, is 20. The other six boys who play "Paul's" six comrades—Russell Gleason, William Bakewell, Scott Kolk, Walter Browne Rogers, Ben Alexander, and Owen Davis, Jr., range in age from 19 to 22. When Remarque went from school to war these boys were in the grammar school grades. Young Laemmle was then six years old. Lewis Milestone, who directed the picture, is but 33 years of age. Remarque was 30 when he wrote "All Quiet." Milestone, too, served in the war.

If ever youth was served, it was in the making of "All Quiet on the Western Front" as a picture—Laemmle, 22; Ayres, 20; Milestone, 33; Remarque, 30. Producer, star, director, author.



The Picture Tells the Story

There is not a scene in the picture "All Quiet on the Western Front" that is not in the book. Carl Laemmle, President of Universal; Carl Laemmle, Jr., who produced the great film, and Director Lewis Milestone, whose task it was to transfer Remarque's masterpiece of youth to the screen—all have kept faith with the book.

The first step was the engagement of two celebrated authors to make the film adaptation and write the dialogue. Maxwell Anderson, co-author of the stage play "What Price Glory?" and George Abbott, co-author of "Broadway," wrote the dialogue, while Anderson made the adaptation and Abbott wrote the screen story.

Nothing was added; no tricks were performed.

The greatness of Remarque's work was there in the book, intact. "We have simply changed written words to a picture," says young Laemmle. "Our reasoning was that if the book was such a tremendous success the picture must be, if it was truthfully adapted and produced."

In choosing the players for the seven schoolboy soldiers of Remarque's story, youths of almost the same age as the comrades of the book were selected. Every soldier of the 2,000 appearing in the picture was an ex-service man. Most of them were American Legionnaires and there were Germans, French, English, Canadians, Russians and Italians fighting side by side in the battle scenes staged by Milestone, himself a war veteran. All wore

the German uniform.

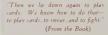
Remarque wrote: "The greatest thing that came out of the war was comradeship." The filming of the picture proved it. The hatreds of war were forgotten. Keeping faith with Remarque meant, among other things, getting the spirit of comradeship on the screen. It was done by the very employment of men who were once in contending armies. They lived together for several months in the great military camp built by Universal on the Irvine Ranch in Southern California.

Universal bought the greatest of best-sellers; the greatest human document ever written. It gave that book the finest production possible faithfully truthfully

The picture tells the story!



A schoolboy vision of war before the enlistment of ceven comrades. One of them went because he pictured himself an officer, popular with charming women.



Task Superbly Accomplished

How triumphantly "All Quiet on the Western Front" has been transposed to the screen was told by an editorial in *The Los Angeles Record* on April 12. It was written after a private viewing of the masterpiece. Let it speak for itself:

" 'All Quiet on the Western Front'-

"The dictionary hasn't enough superlatives to describe the massive and sensational quality of this Universal Production.

"When Erich Maria Remarque's daring book was purchased by the film company, countless predictions were made to the effect that it could not be transferred to the screen successfully. It has been transferred to the screen—and most successfully.

"Lewis Milestone, the director, had a tremendous task before him—a job few would have tackled with the same spirit of truthfulness he has shown.

"Everyone concerned with the making of this strange and remarkable film epic is to be praised and congratulated for their fine work. Maxwell Anderson and George Abbott prepared the dialogue, adhering faithfully to the original lines and theme.

"Lewis Ayres, a newcomer, rises to tremendous heights with the important role of Paul. John Wray is outstanding as Himmelstoss. Louis Wollheim plays Kat, a strange character, to perfection. William Bakewell does his best film work to date as one of the German boys who is spirited into the

war, hoping for adventure and finding nothing but tragedy. Slim Summerville portrays a German soldier with a dry sense of humor. He is a relief to the sordid things of war. Slim comes near to stealing the honors of the picture. Russell Gleason gathers many new laurels. Ben Alexander and Owen Davis, Jr., are two others who achieve much with their parts.

"'All Quiet on the Western Front' will blaze a new trail for Universal. It will startle the public and the industry. Carl Laemmle, Jr., produced this picture against the advice of many so-called wise men of Hollywood. They warned him that it couldn't be done. Junior Laemmle can now take a grand bow and the applause should be quite deafening.

"'All Quiet on the Western Front' is the most startling, realistic production since 'Birth of A Nation.'"

We were due to leave next morning. In the evening we prepared ourselves to square accounts with

(From the Book)

"My sleeve is torn away by a splinter . No pain. I feel the arm all over. it is grazed but sound."

(From the Book)





Lewis Ayres The Screen's New Find

Only twenty years old, and he plays a leading role in the greatest picture of the year, "All Quiet on the Western Front"!

Lewis Ayres—the outstanding screen find of the past five years!

When Hollywood heard that Universal would be used to the best of film-dom's younger stars bid against each other for the role of "Paul Baumer." But back in the heads of Carl Laemmle and the Universal executives, and Lewis Milestone, who had been assigned as director of "All Quiet," lurked the thought and the hope of a new face, a new character, a new hero.

That hope was gratified in Lewis Ayres, the personification of clean, romantic American youth. Ayres asked for a test. Two days later, he was offered the part of "Paul"—admittedly the greatest role of the year in pictures.

Ayres, always a lover of music, was playing in an a new ambition seized him. Nightly, the greatest stars in filmdom danced before him and stopped to listen as he sang the soft refrains of the orchestra renditions. He dreamed that one day a beautiful star, who had heard him sing, would remember and aid him in getting into pictures.

By chance, an agent who managed a number of well-known players saw him dancing at the Hotel Roosevelt, Hollywood, one afternoon with Lily Damita, and at once divined his picture possibilities.

The result was that he got a contract with one of the big companies, but played only a "bit" in one picture.

Then came the opportunity that took his breath away. He was cast to play the youthful lover of Greta Garbo in "The

Kiss." He made a great impression in the role.

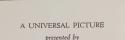
Lewis Ayres is something "new" in pictures. He isn't a "hoofer," or a "sheik," or a jazz party clown. He is simply a boy—the kind of a boy that Richard Harding Davis wrote about. He lives alone in a modest Hollywood apartment.

One of the first productions of the new season, in which Ayres will be featured, is "Saint Johnson," the novel by W. R. Burnett, which will be published next Fall. It will be filmed by Universal as an outdoor epic. John Wray, who plays "Himmelstoss" in "All Quier on the Western Front," will be co-featured with Ayres.



Paul Besure to seeit! WHITEMAN





CARL LAEMMLE

Devised and Directed by JOHN MURRAY ANDERSON

XXXXX

Produced by CARL LAEMMLE, Jr.

AN ALL TECHNICOLOR PICTURE

A Carnival of Cleverness

with

Laura LaPlante Jeanette Loff Glenn Tryon Merna Kennedy John Boles Stanley Smith Billie Kent Grace Haves

Kathryn, Crawford

Sisters G Al Norman Charles Irwin Brox Sisters Jeanie Lang Rhythm Boys The Hollywood Beauties

Paul Howard George Chiles Frank Leslie Jacques Cartier Wilbur Hall John Fulton Marian Statler and Don Rose Slim Summerville

Tommy Atkins Sextette and Nell O'Day The Russel Markert Dancers

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The First Dramatization of GEORGE GERSHWIN'S "RHAPSODY IN BLUE"

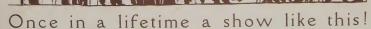
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A score of spectacular musical hits including
"A BENCH IN THE PARK"

"MY BRIDAL VEIL"
"IT HAPPENED IN MONTEREY"
"HAPPY FEET"
"MY RAGAMUFFIN ROMEO"

"MY RAGAMUFFIN ROMEO"
"SONG OF THE DAWN"
"BLUEBIRDS AND BLACKBIRDS"
"MUSIC HAS CHARMS"
"MY LOVER"

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This book sold only in theatre showing "All Quiet on the Western Front." It may be purchased in quantity from Al Greenstone, 1547 Boadway, N. T.

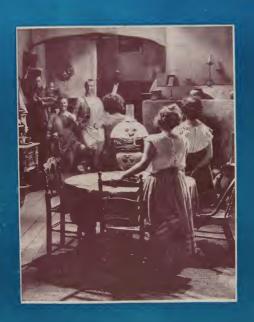
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## ALL QUIET ON THE WESTERN FRONT

AUNIVERSAL PICTURE